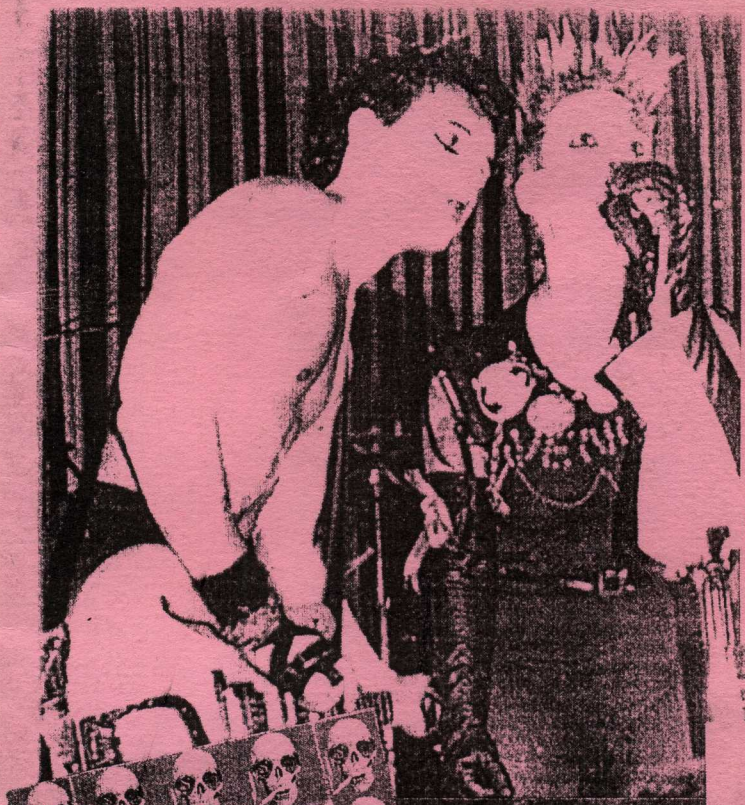
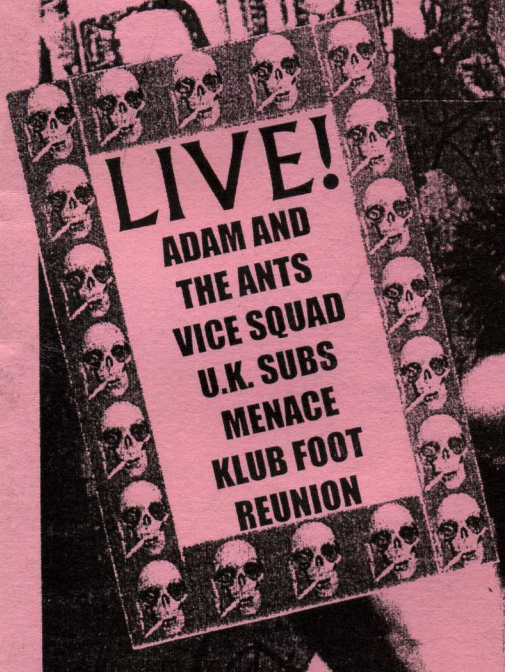
OPEN UP AND BLEED

PUNK AND GARAGE
ISSUE 3
WINTER 98/99

'77 IN N. IRELAND
alternative ulster

THE CD-R
viva la revolution





+ Reviews: Sex Pistols, Creatures, Velvet Underground, Psycho Pages and much more...

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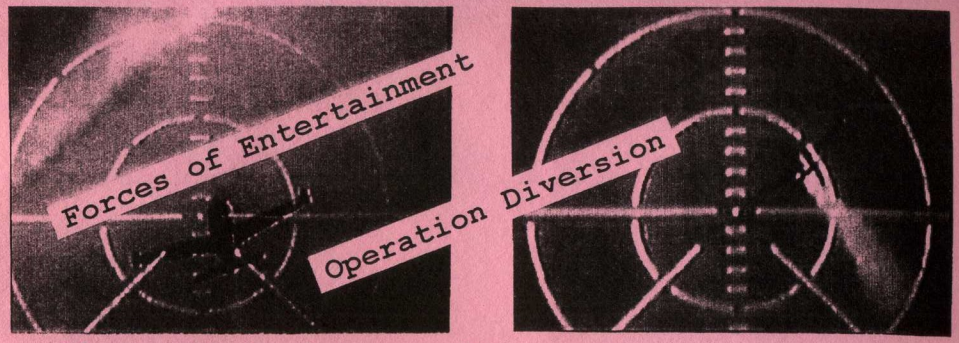

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Back issues:
N° 1 is still available at the price of £1.50 instead of £2.00. Features the Creatures, the Cramps, the Headcoats, SI/McLaren, Anglomania and loads of reviews: 42 pages in all! Hurry to get your copy.

N°2 is almost sold-out and available at the price of £2.00. Features Sid, The Stranglers, The Creatures, The Sabrejets, Skins in ads and films, punk books. Extremely limited number of copies left.

All cheques/PO orders/IRC to be made payable to:
David Reynolds
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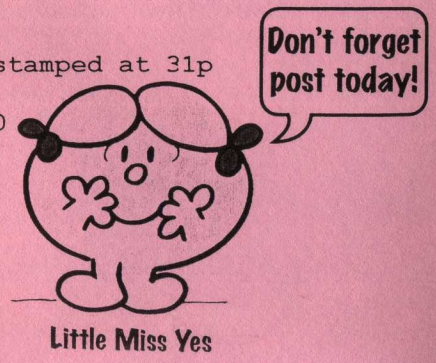


please stand up

1998 ended with loads of gigs so we reviewed as many as we could, instead of the features we intended to do. Anyway, n°2 has sold-out thanks to a great review in Record Collector (more please!). This issue is the usual blast from the past, from N.I. this time, and a trip into the future with the CD-R and how to become RICH! Bet ya never got that from any street punk rag..."Wide open and still bleeding"

Alan Parker

Cathy & Dave

Thank you to the following people for their help and support: Scott Murphy (The Filth And The Fury), Alan Parker (Sid's Way), Rob Stranger (Spikey Spud), Mick Mercer, Brian Young of The Sabrejets, John Welsh, Les and Mark Perry and everybody who made the effort to buy it, write and talk to us at gigs.

This fanzine was brought to you by the incredibly pissed off brigade. You'll find ratings throughout the mag:
**** Excellent
*** Decent
** Save your cash
* Garbage of monumental proportions.
Don't buy AND demand compensation
REMEMBER: anything over £9.99 is a rip-off.

Many thanks for buying the fanzine.

Back pages: Join Hands Official Tour Programme - 1979

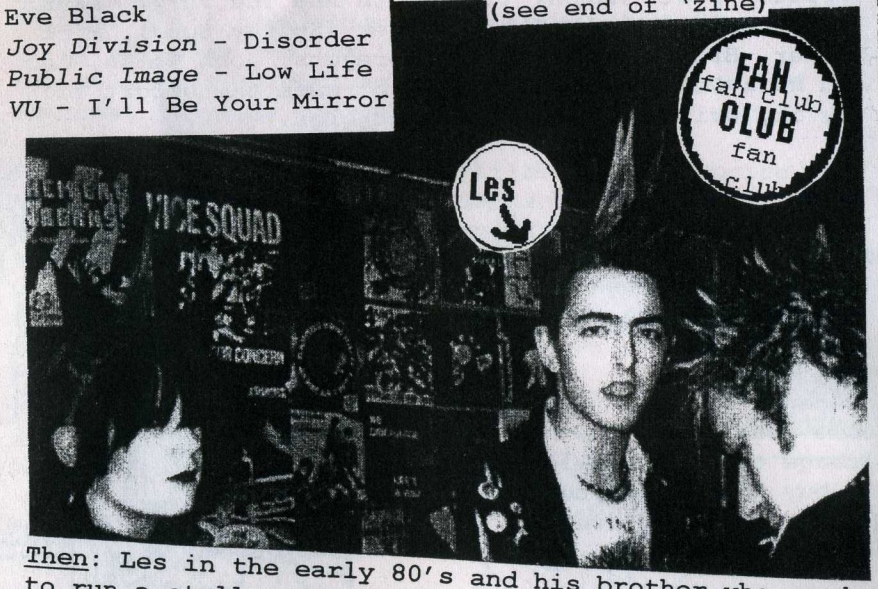
IT IS! IT'S A MEMBERSHIP CARD IN A SUBVERSIVE COMMUNIST-FRONT ORGANIZATION!
THAT MEANS--KARL KORT MUST BE--A RED!
©Marvel Comics

Sick of reading time and time again about the Grundy incident?Punk was not only about bands but about punks, something journalists and other assorted bloodsuckers have missed. So claim your fame back here: let us know about your wildest anecdotes and how you made history (queuing, boozing, puking, squatting, shagging, that sort of exciting stuff).You can be as long or as short as you like, we reserve the right to edit. We are also after good pictures: send us yours + your top 5. (send a SAE if you want the pic. back). We always send a free issue for all contributions we can use.

Les has sent us his Top 5. Please sent us yours + pic (if you dare).

Peggy Lee - Is That All There Is?
S/Banshees - Eve White, Eve Black
Joy Division - Disorder
Public Image - Low Life
VU - I'll Be Your Mirror

Les has also written some great poems. All from personal experience, Benefits Britannia was even sent to then place in question. What a wretched life!
(see end of 'zine)



Then: Les in the early 80's and his brother who used to run a stall and a fanzine (V-Sign). Now: we met at the Creatures. Shaved his mohican but still writes.

ALTERNATIVE ULSTER

SELF CONSCIOUS OVER YOU

We saw the Outcasts playing at the ICA in Aug. 80. Like all gigs after a few years (hey, that was over 18 years ago!) I can't remember exactly how good it was but what struck me was the friendliness of the band. When the set finished, the venue emptied, we stayed behind and learning we were French they immediately left the stage to meet us. Colin the lead singer was especially forthcoming. Less than a year after he was dead, victim of a car crash. Knowing how much the Outcasts liked France, the episode has always left a spooky and sad impression on me.

Cathy

The following stories for Fan Club were provided by Brian Young of the Sabrejets who raked his brain for us for some old tales about the scene in N.I.

SUSPECT DEVICE

D'you know the one about the heavy metal band cover band who cut their hair in 78...sang words their manager wrote over old heavy rock riffs...and laughed all the way to the bank! (...yeah SLF your time is up!...) Sean and Guy book on Ulster punk is now out and highly recommended. My only criticism is that they didn't print the pic of Jake Burns and co with waist length hair and flares and specks...must been 1978 or so!!!haha! (yeah I'm no SLF fan!)...

FASHION VICTIM

I do remember a pal of mine pretending to hate punk..then turning up with a T-shirt that he'd proudly written ALMF on the front... I hadn't the heart to tell him that it was the wrong way round... LAMF..!!..Still everybody else there pointed it out forcefully to him ...later he ended fronting Victim!

all dressed up and nowhere to pogo

'77 in Northern Ireland

We didn't think about doing a particular feature about Northern Ireland when a whole bunch of stuff about the subject came our way. So thanks to Brian Young of the Sabrejets, John Welsh and his video collection and Sean O'Neill of Do Something! and author of It Makes You Want To Spit! especially for inspiring us.

In 77, Belfast was a city devastated by violence, fear, hatred and high unemployment. Entertainment was low on the agenda but Punk Rock was going to provide, for a while at least, a welcome diversion and bring some unity to the city's divided youth.

Glam Rock, The Ramones and The Sex Pistols proved to be major influences. Like everywhere else you only need one band (Rudi), one record shop (Caroline Music) and one venue (The Trident in Bangor) to get the ball rolling. The Outcasts, Stiff Little Fingers and the Undertones (from Derry) soon followed.

In Oct.77, a Clash gig cancelled at the last minute started a riot and proved to be the rallying event for punks all over the city and a starting point for new friendships and an excuse for forming bands.

As on the mainland, punk rapidly became synonymous for outrageous youth and violence only enhanced by punk bashing and the banning of bands. (The '96 Sex Pistols reunion gig was banned for the same reasons!)

In 78, The Good Vibrations record shop opened and became a meeting point for punks. Nowadays, I couldn't name a single record shop in London, Paris or Belfast for that matter which can pull people together like Yer Olde Punk Shope could in the olden days! They were exciting places where the latest singles were displayed on walls (all classics now) and you could strike a conversation with anyone and start friendships for life. Good Vibrations' founder, Terri Hooley

The Clash in Belfast where they never got to play

formed the label of the same name signing all the local talents: Rudi, Outcasts, SLF, Undertones... Other labels formed and venues opened. SLF and the Undertones rapidly gained success and N.I. became a musical force to reckon with. By the early 80's the scene fragmented and people moved on, but punk showed that people could be brought together for a while, create a fun environment amid hatred and isolation, and inject creativity, forward thinking and hope to a community at war with itself. As history has since shown, punk didn't change anything but it changed everything, for some anyway.

IT MAKES YOU WANT TO SPIT!

This article would have been impossible to write without any visual account of the scene. We watched 3 videos which document pretty well the N.I. scene in the late 70's. This was well before Yoof TV which brought us sharp editing, wobbly camera angles and anarchic content. Taken aback by the energy and aggressivity of the music and the fans, the document makers of the time fail miserably to translate onto film the mood of the times. Overdose of shots of gloomy estates, soldiers, shopping malls etc. plus lengthy and not very interesting interviews with punks, local people and officials. The whole

thing is pretty boring, the reporters incredibly wooden, coming up with cliché after cliché, except of course for the live bands captured on film.***

1. Review Ulster TV Punk Scene Report

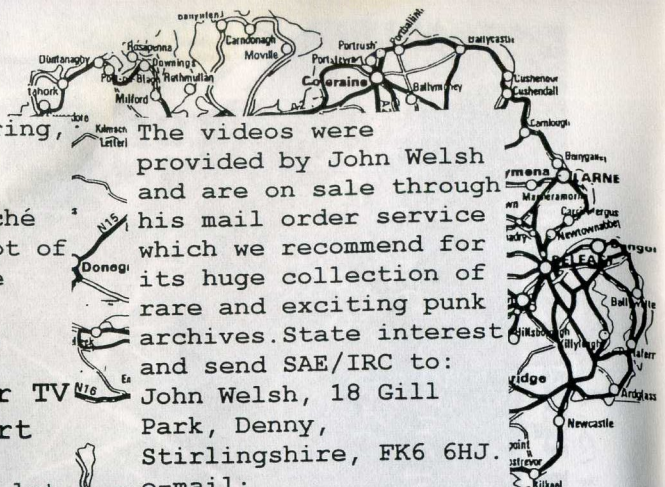
I guess the least interesting of the lot apart from a live appearance from Pretty Boy Floyd, sounding very American and pretty good. + SLF performing Suspect Device.

2. Shellshock Rock

A huge amount of bands appear here: Idiots, SLF, Protex, Rudi, Undertones, Outcasts, Parasites, Victim, Rhesus Negative. + a great interview of Terri Hooley, founder of Good Vibrations. More shots of upturned umbrellas in stormy weather and desolate landscapes.

3. Something Else in Belfast

More live performances from more accomplished bands like the Undertones and Rudi. The Ex-Producers live at the Harp Bar and P.45.



BOO books BOOKS boo

IT MAKES YOU WANT TO SPIT!

The videos were provided by John Welsh and are on sale through his mail order service which we recommend for its huge collection of rare and exciting punk archives. State interest and send SAE/IRC to: John Welsh, 18 Gill Park, Denny, Stirlingshire, FK6 6HJ. e-mail: jw001@post.almac.co.uk

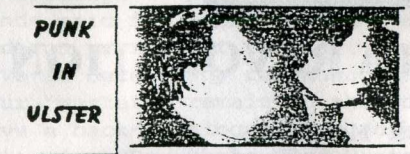
IT MAKES YOU WANT TO SPIT!

PUNK IN ULSTER 77-82
G.TRELFORD & S.O'NEILL

Complete guide to the early Ulster Punk scene, a first I think well worth reading about featuring the greatest bands N.I. has produced. Loads of illustrations (photocopy quality), it tells the story in alaphabetical order, of the bands, the fanzines (the legendary Alternative Ulster), the labels (like Good Vibrations), and the venues. Extremely well researched, with complete discographies for all the bands involved, it features Rudi (now the Sabrejets), Outcasts, Undertones, SLF and much, much more (Protex, Victim, Ruefrex...). It will make you realise how rich the scene actually was, and how little we know about it, which makes a change from the usual story of Punk as seen from London or NYC. A must read.*** £5.00+P&P (£1.00 UK) to Sean O'Neill, 18 Markstown Close, Cullybackey, Co. Antrim, BT43 5PX, N.I.

IT MAKES YOU WANT TO SPIT!

IT MAKES YOU WANT TO SPIT!



PUNK IN ULSTER

by Guy & Sean

featuring.....

RUDI
THE OUTCASTS
THE UNDERTONES
STAGE B
THE MOONDOGS
RUEFREX

and many more!

NEW BOOK - OUT NOW!

'IT MAKES YOU WANT TO SPIT!

A COMPLETE GUIDE TO THE N. IRISH PUNK SCENE '77 - '82. INFORMATION ON BANDS AND LABELS INCLUDING DISCOGRAPHIES. ALSO INFORMATION ON FANZINES, VENUES AND N. IRISH PUNK ON TV & FILM. LOTS OF PHOTOS AND PICS OF RECORD SLEEVES.

A4 size / 84 pages / Black & White PRICE - £5.00

records records records

zines fanzines fanzin

DO SOMETHING!

Sean O'Neill has also been writing a fanzine for years reporting on the Ulster scene. #4 includes interviews with The Drones, The Spent Idols and more*** £1.00,address as above.

PUNK SINGLE COLLECTION
GOOD VIBRATIONS

Anagram Records

Pretty good compilation which documents perfectly well the original punk scene in N.I. Excellent songs especially from Ruefrex "Cross the Line", Rudi and Victim. Forgotten classics.***

GOOD VIBRATIONS GOOD VIBRATIONS GOOD VIBRATIONS GOOD VIBRATIONS

CASH FRO I CHAOS

THE CD-R: VIVA LA REVOLUTION

by Mick Mercer

PART 1: CD-DAY

We all have one thing in common. We'd all like to make a fortune. We also, I assume, love music. So, if you'd like to make a fortune, by getting involved with music, this article shows you how. All that can stop you is your own imagination, because the miracle machine has arrived.

I'm talking about the CD-R, a tiny machine which, in conjonction with your computer, burns music onto blank CDs. If you're in a band, you can make more money initially, if you get popular, than any label will give you-and if you're just starting out, this enables you to avoid any debts whatsoever. If you, or a group of you, wish to start a label, it couldn't be any easier. We don't have the space here to go into any technical detail-you need to ask friends in the know, or consult the relevant magazines for that. All you need to know from me is that the most basic CD-R which copies CDs at twice listening speed, can easily create 200 CDs a week, and costs £200. Blank CDs cost as little as £1 each, and everything you need to get started can be found in the ads pages of "PC Direct" (£1.99).

All you, or your friends, need is: the CD-R, and possibly a CD-Writer (depending on the memory size of your computer), some recording software (included in some of the CD-R packages), your CD or DAT machine, and your computer- plus a labelling kit. And your computer, obviously. Copying is as simple,once you've learnt the process, as tape-to-tape. CD player to computer, computer to CD-R. To see how cool, and cheap,and successful it is..look at what CD-R counterfeiters are doing. They sell identical quality copies of big chart releases at £5 each.They put initial profit into buying the fastest CD-R machines (4 x listening speed) and once you have a synchronised set-up of a dozen machines you can be producing thousands of CD's a week, if necessary. And get this! The CD's you use are better quality than the ones used by labels. And they can take up to 75 mns of music.

As a band, you can start by releasing CDs of gigs. (If you already have cassette or DAT recordings, you can even get software which cleans up old recordings remarkably well) and make enough to pay for studio time! Plus, in the old days bands paid for 1,000 records, but always had to use the money made on paying for the next record. The CD-R means you never have to delete any releases again. You just press-to-order. Your "masters" remain on the computer. Within months you can have a back-catalogue of a dozen gigs,plus demo compilations, interview CDs, photo CDs. Whatever you want to do,basically. TOTAL ARTISTIC FREEDOM is no longer a myth. And if you want to run a label you'll get busier still.

Once a CD master is made, the easiest way to duplicate is to geta stand-alone duplicating unit. No computer necessary -so one person can use the computer, for mastering, sleeve,label designs, the other personuses the duplicator. These are mainly a Godsend for counterfeiters, but make sense for bands too.What's hilarious is there's one advertised in the latest issue of that "Innovations" catalogue which you get with the Radio Times/Sunday supplements etc. The Philips CD-R765. It costs £450, but they let you buy in 4 monthly installments!! You can buy one and make enough profits in the first few weeks to buy a STACK of them!! It's an opportunity most shouldn't miss. (What next? Available in Argos, and all H.P catalogues? Record companies - what are they?)

CASH FRO I CHAOS

PART 2

The music industry - where you have to search for the Nero inside yourself...

The major record labels are petrified by CD-R counterfeiting, as they are powerless to stop it.Unlike bootleggers, CD-R counterfeiters don't have to get things pressed abroad and hope it turns up. They just coin it in, but offer customers identical copies for a third of shop prices, even adding extra live tracks, making the label version seem like an extortionate rip-off!

So the industry acts tough. It tries to crack down on MP3 sites on the Internet (which are little free Net jukeboxes, allowing you to download the albums of your choice), or trying to ban the vaguely interesting, but ultimately dull, "Rio" machine - a walkman affair which is just a tiny, basic computer application. You can download MP3 files onto it and treat it like a tape, but it's a trainspotter's toy really. Don't waste your money.

The industry's main hope, and the true clue to their utterly hopeless position, is their faith in the hush-hush "Madison

Project".Such is the secrecy surrounding this farcical idea, no-one knows precisely what it is, but there's two main possibilities.

I- Inspired and impressed by Digital TV, they could be devising a top box for hi-fi's in future. You can pay by credit card, they send it to your hi-fi. The drawback is, it seems unlikely you can then enjoy this music as a "possession", it stays in the machine! The advantage of digital TV is we get an improved picture, and more variety. The "Madison Project" basically amounts to paying to use the radio!

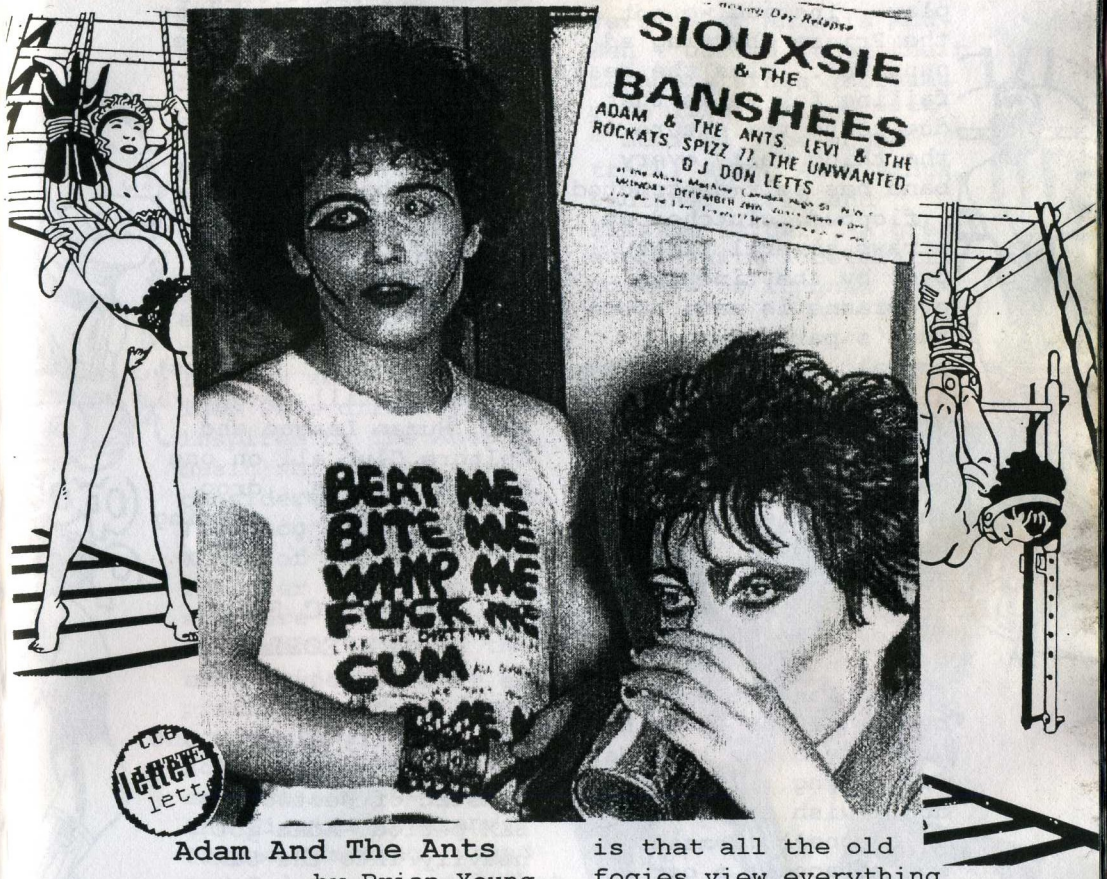
II- The second possibility is more practicable.More or less. Both ideas share one common factor. Labels want to sell music to us this way as it prevents them sharing money with either distributors or record shops. May be what they lose to counterfeiters they can make up this way. They'll hope you will pay to download from the internet, so they hope they've come up now with a foolproof way of doing it. Well, big deal! Is anyone fooled by the fact they may sell albums cheaper? (£10 an album has been mentioned). Sounds good to you?

It's estimated that within ten years they'll be selling 20% of their records this way. It doesn't seem to have occurred to them that means record shops will lose 20%, will close down, meaning labels will be selling dramatically less records anyway, and where there are no shops, the CD-R counterfeiter will be King! And, once you've downloaded your music, then what? You don't want to listen sitting at your computer, you need a CD-R!

First you'd have to be Net-connected, with modem, etc. You'll need to buy the CD-R, learn how to work it,and graphics software (unless you want to have piles of anonymous blank CDs everywhere), plus a labelling kit, maybe memory upgrades for your computer, and there's download time, blank CDs and plastic cases. Not to mention hours of your time! It would be cheaper still to buy from a shop, and who but a complete moron would want to do this, when your local CD-R counterfeiters will sell you a ready-made for a fiver?

Surely, only the Music Industry would expect you to be happy to pay to package their "product" yourselves?!! Can you imagine going into a newsagent to buy a magazine, only to be handed several vast sheets, with the command to fold, cut, collate and staple it at home?
Downloading is a Godsend to the world's last remaining lighthouse keepers. To the rest of us it is insulting and absurd.
R.I.P. major labels.
Your suicide is just so predictable!

adam and the ants



Adam And The Ants

by Brian Young

The BBC Rock Family Tree was kinda compulsive viewing on the punk stuff...even though all the main characters seemed to hate each other with a vengeance.. and the programme for me is a real flawed concept (at least in execution ..not on paper where it's cool!).The sad fact is that all the old fogies view everything in hindsight and with their current..er.. career (What career!) getting rammed down our throats! I mean I was no big fan of A.Ant esquire ..but they totally overlooked the time of his career (that word again!) when the Ants were hip and yikes even sorta cutting edge..I

remember when we lived in London (in 78) some of my pals would travel miles to see him play...instead we got the Prince Charming ad nauseum!...alas the real failing for me is that due to to the nature of the thing well..every band has self-destructed ..flopped..clutched at straws several times over by the time the programme is made..sure that's part of the appeal..but to me it's all a bit like watching a car wreck..I mean I loved the Clash but the way they fell apart and the shit they foisted on us after about 1980 spoiled em for me totally..I'm one of those folks who loved R.Rex and I'm kinda glad that Bolan bit the dust before he was 30 as he'd have loved the legendary cult thing...(though I don't wish a car crash on anyone!)..I mean let's face it a car crash woulda done wonders for David Bowie's career years back!..shit after RUDI there are a few things I did that make me wince even now!...but I'm sure you get my drift! We went to a recent-ish gig here (Belfast) by Adam And The Ants..Kris (Godfathers) was on guitar and the band were OK..but Marco was gross..and Adam has this furry crash helmet like wig on which looked like something out of a joke shop..The audience was all ex-Prince Charming era fans too which was weird!....They yawned through the new stuff buti hadda laff at the sight of grown men singing along and punching the air to Stand And Deliver and other such..er..ditties! ...Worse still we get ABC, Human League and Culture Club all on one bill here soon...drop the bomb now!.....living tribute bands!

Live! Live! Live!

ANTMUSIC FOR SEXPEOPLE

As it says above, Adam Ant's early life has been totally blanked out by the programme. As a fanatic of Westwood's SEX period, Adam got heavily into the S&M imagery and songs like Ligotage or the record sleeves art work proves it. His role in Jubilee along with Toyah, another pop star wanna be who funnily enough made it big the same time as the Ants, and his involvement with Jordan furthers the fact that Adam Ant was one of the first punks but totally changed his image as he went along. The Ants got themselves a cult following and by the time they got into the North American Indian, African tribal primitive beat, "Antmusic for Sexpeople" Adam and the Ants had a loyal following which called them selves the "Ant Army". I remember going to a Crass gig early 1980 and a band called Flux of Pink Indians were supporting. They were directly inspired by The Ants' music which then was considered hardcore! In 1980 Dog Eat Dog and Kings of the Wild Frontier were recorded and were instant successes, despite the fact McLaren nicked his previous band to form Bow Wow Wow. Still following Westwood's collections, he got into the Pirates look and Prince Charming, Stand And Deliver and all that came out. Heavy on the primitive drum beat, it made interesting pop. Not to last of course

- If you want to check out some early A. Ant's stuff, here's our recommendations:
- Peel Sessions (issued in 1990): recorded early 78 and 79, these sessions are way above the Dirk Wears White Sox LP, especially the faster and punkier version of Animals And Men + Jordan, then their manager, sings (screams more like) on Lou.****
- Jubilee (the soundtrack) where Adam sings Deutsher Girls and Plastic Surgery, a great number with accelerating guitars as it goes.****

Plus **SNAP-HER** and **GLUEBALL**

THE UNDERWORLD

174 CAMDEN HIGH STREET, LONDON, NW1

INFO: 0171 482 1932

Thursday 26th November 1998

Lately, the Underworld in Camden has been organising punk nights, Punk In Public, kicking off with the Exploited and Peter and the Test Tube Babies. Couldn't face those two, so Vice Squad was the next best thing. I arrive nice and early: big mistake. Two punks and a drunk are (sort of) queuing, Charlie Harper is the third punter and gets straight in. Nobody's there, my own ticket is n°6 and to top it all, Snap Her won't play tonight due to "unforeseen circumstances". Shit! Not than I'm a fan, I've seen then a couple of times and their cartoonesque image plus cringing lyrics and no humour don't appeal to me, how could it when we've seen all before in the 80's, no need to copy what was a caricature in the first place. But they're American and probably think they're really IT MAAAN! I'm the first to get in, no one follows. "Don't get lost" shouts the bouncer. Glueball is first on stage. If it's not so called Street Punk then it must be hardcore. Take four blokes, a mohican, dreadlocks, long hair and a bald head, throw in lots of FUCK FUCK FUCK, speed at all costs, no tunes and a demented singer with a voice like a mammoth on heat and you've got hardcore and Gluball is no exception. Except they're a little bit better than that, quite listenable. In fact the singer will make sure you won't forget their performance. He's wearing a kilt and fishnet tights, and soon, feeling all hot and bothered,he doesn't hesitate to lift the kilt, tear up the tights and let you know that he's not wearing any pants. In fact, this becomes the main attraction and that's all I can remember of their performance. Next, another hardcore band takes the stage. By that time,

Live! Live! Live! Live! Live! Live! Live! Live

I'm no longer alone and the place is SSLOOOOWWLY filling up. They're a last minute replacement for Snap Her and didn't catch their name. All I know is that they're worse than Glueball. But wait, here's some clues to who they are, if you're unfortunate enough to see them yourself. The singer is a Keith Flint of the Prodigy look alike, with pink spikes and Alice Copper make-up. But the best once again is the drummer, who is stark bollock naked, no doubt in a bid to upstage Glueball lead singer. Enough dicks! I go straight to the bar. There I meet the editors of HBM (see fanzine reviews). WHEN WILL YOU GROW UP!!! They shout at me. I just told them that to my shame I've been into punk for 20 years and so have they. Oh well, pensioners have to meet somewhere! They're extremely friendly and they've just interviewed Glueball for their next issue. Vice Squad is soon on stage. The set has to be over by 10pm because of the noise. The Squad soon kicks off with their set, a best off played adequately, but not much momentum. Beki goes through the motions with enough professionalism to make you forget that she's been playing to crowds of that size for quite sometime. I've first seen Vice Squad about 18 years ago at the 100 Club and I never thought I'd see them again after all these years, because even back then, I never bought their records. Her voice has much improved, she doesn't scream anymore, but sings with a kind of raw bluesey voice which is quite unique. Tonight, she looks like a Japanese virtual heroine, dressed in a mother of pearl micro dress. "Isn't it disgusting all these men exploiting their bodies?" I AGREE! Otherwise, the band sounds like a heavy metal band on speed, a fact she's well aware of because she even remarks upon it. "Our drummer's going to perform for you a cover version of a Beatles song, see if you can work out which one?" As if we were interested...The song was Yellow Submarine, bom, bom, bom, We all live inbombombom speeded up... I can think of about a million other better songs to cover. Their last three songs are the best: Bomber, and Last Rockers,dedicated to Charlie Harper. Then it's Ballroom Blitz for the encore and that's it they're off. Vice Squad are still watchable and will deliver an adequate set. They have memorable songs and Beki still carries it off pretty well.Not bad. When we leave Glueball's frontman, ahahah, is standing at the door in its tights, holding his band's CD in a crucial place and selling quite a few.

ve! Live! Live! Live! Live! Live! Live! Live!

Now let's talk about money: the gig was £6.50. That's cheap, even though some quite famous fanzine editor we know had the nerve to say it was too expensive. What sort of money are bands like Vice Squad supposed to live on? The drinks were £2.60 a pint.THAT's expensive for regurgitated piss you dick! Our fanzine is £2.00: no one complained except a shit (yes you in *orange* combat trousers) who went straight into the pub after the gig to drink some more piss! I bet he didn't complain to the barmaid about their prices, which I did. If being a "street punk" is to systematically criticise fanzine price policies and prefer Wattie to Iggy, then you can fuck off! Gutter punk more like.

Live! Live! Live!

UK SUBS

Plus
MENACE and
ONLY ALTERNATIVE

Live! Live! Live!

THE UNDERWORLD
174 CAMDEN HIGH STREET, LONDON, NW1
INFO: 0171 482 1932

Friday 18th December 1998

My second trip to Camden Underworld proved to be much better, although my first impression of the place had been good (except for the cockroaches - don't lean against the walls!). Once again the evening starts pretty early with a band called The Only Alternative. No hardcore tonight and that's a bloody relief, I thought no one was interested in punk music anymore. The singer looks like he's been around for quite a while, despite the young age of his sidekicks. No mohican or even spiky hair for him, just a beer belly and gear from the Littlewoods catalogue, but unlike the childish 100mph barking of most brats we see on stage, he can sing intelligible "traditional" punk songs with great lyrics, he has attitude but knows actually what makes a good song in a way The Clash and The Pistols knew. I'd recommend them anytime. Their album

Live! Live! Live! Live! Live! Live! Live! Liv

is out in January. Next is Menace, and what a treat this is. I've always listened to them but never caught them first time round. The pit is nearly empty and it's hard for them to start with. The funniest is that the singer bears a vague resemblance to Keith Moon, while his bassist to Pete Townshend. As you've guessed they are into their forties and no spiky hair there either. Same Littlewoods catalogue gear except for the singer's jeans split at the wrong place. "20 years on and half a dozen kids", Menace's front man has no illusion, and for a while they have trouble connecting with the small crowd. But what a set! All my faves, GLC, Insane Society, Screwed-Up... Delivered at the right pace, no machine gun style guitars, chantlike backing vocals and once again a great 77 classic sound, tunes and a frontman who means it and is not screaming FUCK FUCK FUCK because he can't string two words together. I'm sick of these inarticulate cunts! By the time the set is almost over, the crowd is pogoing like crazy. They do GLC once more and I'm no longer alone in thinking that's a bloody privilege to have them still perforrming in front of us tonight, even if most of the crowd may not have a clue what the GLC was all about! Their new album is out in January. See them and see where "street punk" went wrong. Soon after the end of Menace's set, I bump into Mark Perry of Sniffing Glue. Not one to miss an opportunity to show our rag and talk to the Pope of fanzines, we discussed a few of his past and future projects:

Me- So when are you going to organise another 100 Club Punk Festival? (which took place a couple of years ago) We need to see new punk bands like the ones you had on.

MP- No, no plans of that kind for the moment.

Me- Shame. It was perfect.

MP- I'm planning to publish an anthology of Sniffing Glue soon.

Me- But I bought one 20 years ago. It was called The Bible.

MP- Yeah, but that was the best of it. This is going to be the whole thing, with every single issue.

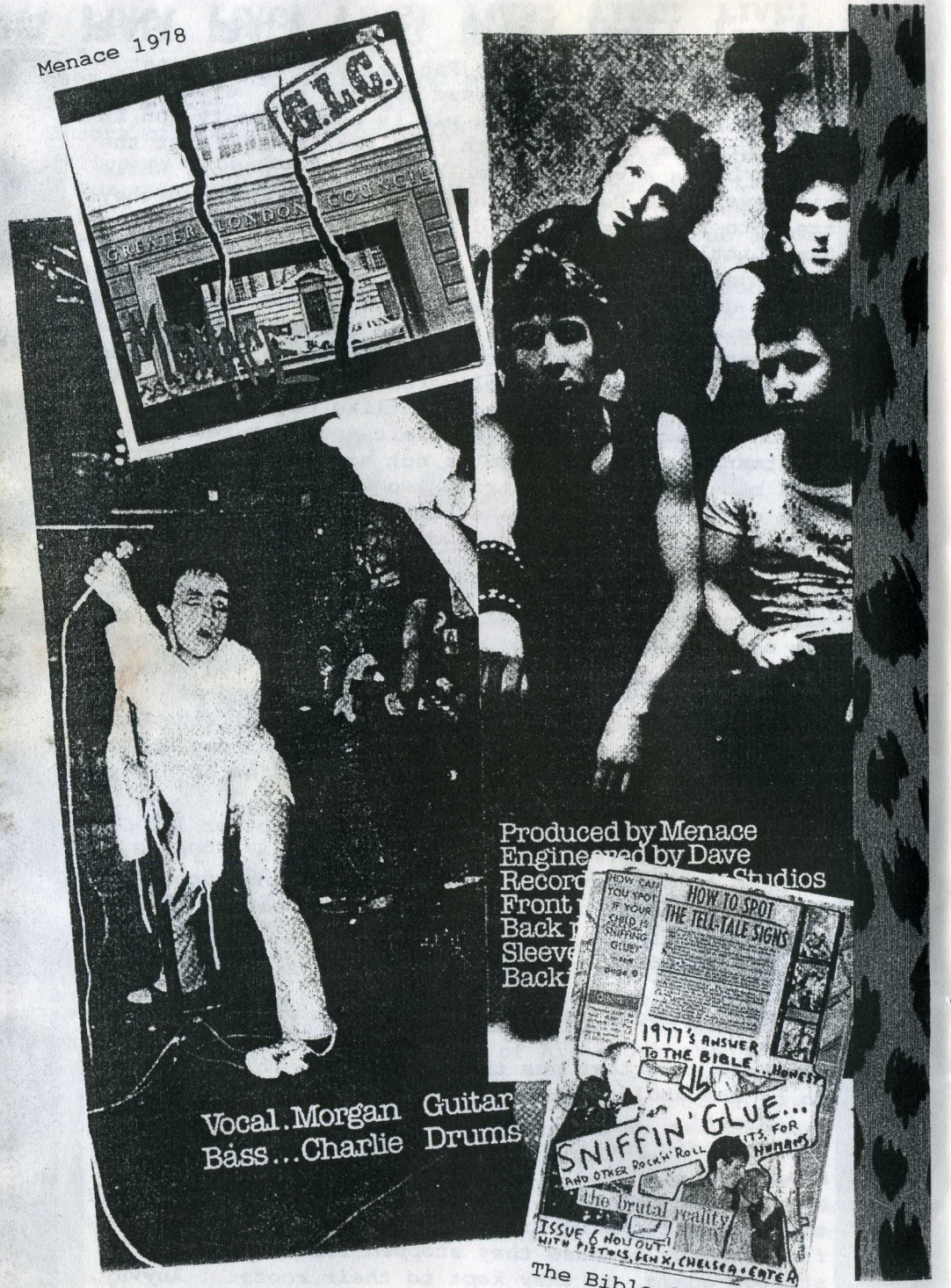
Me- Great!

MP- What did you think of Menace?

Me- Loved it!

MP- They've got that 77 sound I love. We (ATV) played with them at the Dublin Castle. They still have that fresh sound, because they stopped for a while and started again, so they kept to their roots... Anyway,

Menace 1978

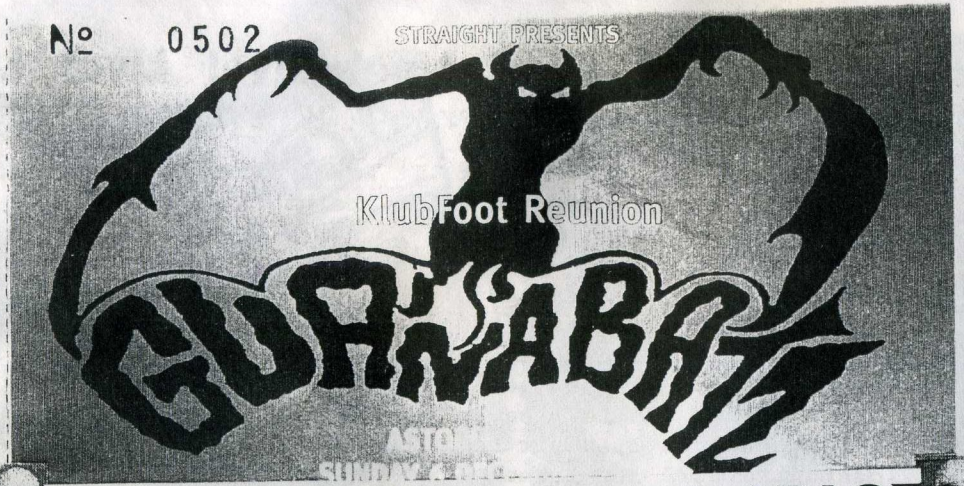


The Bible 1979

Live! Live! Live! Live! Live! Live! Live!

I'll let you know when we play next, 100 Club with TV Smith in a great acoustic set.

Thanks for talking to me Mark, it was a privilege (and waiting for the bus with me after the gig!). It was soon time to get down the front to see U.K.Subs. I must have seen that band dozens of times in 20 years. I find their songs irresistible.When the term hardcore was first used, it was to describe bands like that. That's how it should have stayed. Charlie Harper has in all evidence stopped getting old because he just looks the same. While I haven't bought a SUBS' album since the letter D, their set is stuffed with their oldest hits so I don't feel I've missed anything. Warhead, Tomorrow's Girl, Stranglehold, I live in a Car (my fave)... The guitars are a bit too fuzzy and they should slow down a bit, because there's no need to massacre songs in favour of speed. The place is full and the SUBS are still extremely popular and I wish young punk bands could learn from them and actually write songs like that! (No, you bloody don't!). I guess that's just beyond their abilities... Once again it's obvious to see that without wider influences you just get bogged down your own vomit. Charlie Harper has a background in blues which actually has helped him writing punk anthems, so if you can't get that into your thick skull then you're condemned before you've even spluttered a word. The gig ends, time to get out and catch a bus. And that's when the action starts: a bunch of drunks covered in blood try to get onto a bus, but they've no change,just a tenner. Too late, the keystone cops are already after them. They accuse some punks who were at the gig to attack them with bottles. While this is going on, a massive traffic jam is building up in Camden High St.Desperate to get home, I ask the cops to move the bus to allow the cars to go through. "Not until we finished to interrogate them". How stupid coppers are is beyond me After 20 mns, they make a move. So next time you get involved in a ruck, make sure you've got change for your bus fare to escape on time.



DAVE'S ROCKIN' 'N WRECKIN' PAGE

The klub Foot in the early eighties was the mutated billies Mecca, the perfect place to hang out see half a dozen bands, ranging from neo Rockabilly to psycho and compare hair styles tattoos and scars, the bleach blonde flat top was the look to go for then what with Pip from the Guana Batz and at one time all off Frenzy sporting the look, a sort of punked up Mac Curtis without the side fins.

So finding out about the reunion gig over the grape-vine, I duly brought my ticket and headed off to the Astoria to view four bands I haven't seen for years. First the venue, it was the first time I've been to the Astoria 2 and what a improvement it was to the main hall. First it's easy to get a drink as there are bars all around there's also plenty of room up-stairs to sit around and socialise while waiting for the bands, and the lighting is perfect, it's so bright everyone looks fluorescent.

The D.J. for the night played classic after classic punk tracks Typical Girls by the Slits, Flares and Slippers by the Rejects and Borstal Breakout by old motor mouth Pursey, the hero of the kids.

The audience was made up of psychos past and present, it was good to see a lot of young faces keeping the scene alive, a fair smattering of punks some skinheads from España and a few nervous looking couples who looked like they hadn't been out for years and thought the psychos were going to eat em all up.

The first bad news of the day was Demented wasn't playing as Ant their drummer broke his back while putting up roof tiles or something,well even psychobillies have to work. The last time I went to see Demented was at last year's Fuck Reading where they also cancelled because Ant's wife was having a baby, just my bad luck but here's to Ant hope you recover soon.The gig needed Demented because the first band up were The Long Tall Texans, a band who have never appealed to me. The bass player's excellent but I don't go for there mixture of pop rockabilly and Ska, it's not my cup of tea. In the fashion stakes they bombed, I mean what's with the trainers and dodgy shorts? They wouldn't look out of place at a rave. So make an effort Texans, if you can't make the effort any more, don't play the venues, reform and become the new Jam or something.

After the Texans, things started to pick up when I met some former rockin neighbours of mine, Hi Sean and Jackie, getting down to some serious drinking whilst talking over old times, we were now more than ready for Frenzy.

Well the years haven't been kind to singer slap bass man Steve Whitehouse hair wise, no hair at the front was compensated by a long ponytail,but forgetting that fashion transgression the passion was there as they thundered through a list of crowd pleasing favourites, should of been hits after hits came thick and fast, Hall of Mirrors, I See Red and Robot Riot, this was more like it, the years melted away as the crowd found themselves singing along until there set ended with everyone screaming for more, they were that hot it was impossible to stand still, I mean even Sean got up there wrecking and he's a strictly boppin'njivin' man.

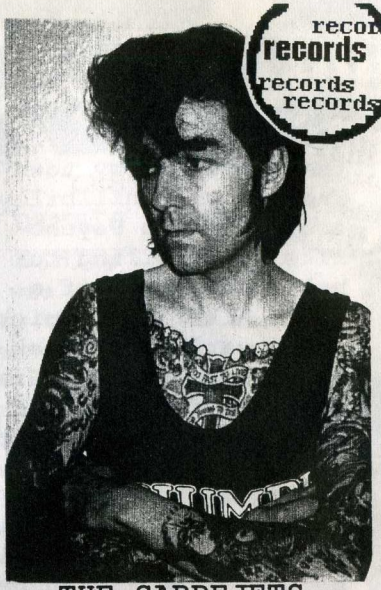
After what seemed no time at all Restless bounced onto the stage. Who's this on bass?Why it's none other than Steve Whitehouse again, helping Restless out on their last ever gig. At one time Restless were a band we saw more than any other, either at the Klub Foot, the Hope and Anchor or the Dingwalls, they had star quality and they knew it, if they have been in the right place at the right time they would have been massive. Alas the fickle public wouldn't recognise a good thing if it smacked 'em in the face. Once the Stray Cats were finished no one wanted to know rockabilly anymore, the leeches had sucked the life out of it then moved on to the next big thing. Still their loss our gain and cheers for all the good times Mark.

Live: Live:

What with countless albums to choose from they could of played all night, if I remember through the haze of booze they finished with Long Black Shiny Car which had the mutants wrecking like a room full of berzerkers, sweaty bodies were slipping and sliding all over the place as the mammoth quiffs and tattooed bodies engaged in the time honoured dance of the psychos.

After a couple more drinks it was now time for the Batzs. Pip bounced on half naked as usual, with a pair of big baggy shorts and sporting his Yakuza style tattoos on his back which we all remembered so clearly. He didn't look a day older than when I saw him last, only fucking hell the bloke looked like he had been on a body building class - he looked massive. The wit and repartee was there like it had never gone away, one classic Batz song followed by another, dipping into rockabilly classics but playing them with more passion than any authentic Rockin' band could dream of, until the inevitable finale,the eighties psycho anthem King Rat. This song was and still is the perfect song to wreck to, with it's stopping and starting giving you the perfect breathing space to launch your self into the nearest dancer. Call me a old romantic but things don't come any better than this.

All to quickly the gig was over, I had a great time. I just wish that they could have given a couple of younger bands a chance to play in front of the largest crowd I've seen at a London Pychobilly gig since, well since the original Klub Foot.



THE SABREJETS - HELLBENT

Raucous Records

This is the first CD from the ultra cool greasy rockabilly outfit who have been cookin' up a storm in Belfast, and boy oh boy is it hot. Brian's voice suits any kind of song whether its a fast bopper or a slower number. I found Wildcat a slow wickedly crooned number a real mind blower, the cool lyrics just blew me away, "You're as cool as a puppy in a pit bull sorta way", brilliant! There's songs about moving down to Memphis and midnight trains which if anyone knows about Rockabilly they'll know there's been a handful of classic songs dealing with trains, Elvis version of Junior Parker Mystery Train or Johnny Burnette's Train Kept A Rolling to name just a couple, don't know what it is about trains maybe it's just the whole symbolism of leaving small town life and moving to the bright lights. Anyway, midnight train keeps a rolling along. Even if you have the greatest rockabilly singer since way back when it's worth nothing if your band can't play so what's the rest of the desperadoes like then Dave? OK they play as hot as a chilli pepper. I loved the guitar, it complimented the vocals like a dream, that's not to forget the slap bass and drummer. It's the hottest quartet I've heard playing rockabilly in donkeys years so don't take my word for it, take a gamble and give your ear holes a treat.****

Raucous Records
Mailorder tel/fax: 0116 2547357 e-mail: rauc@globalnet.co.uk

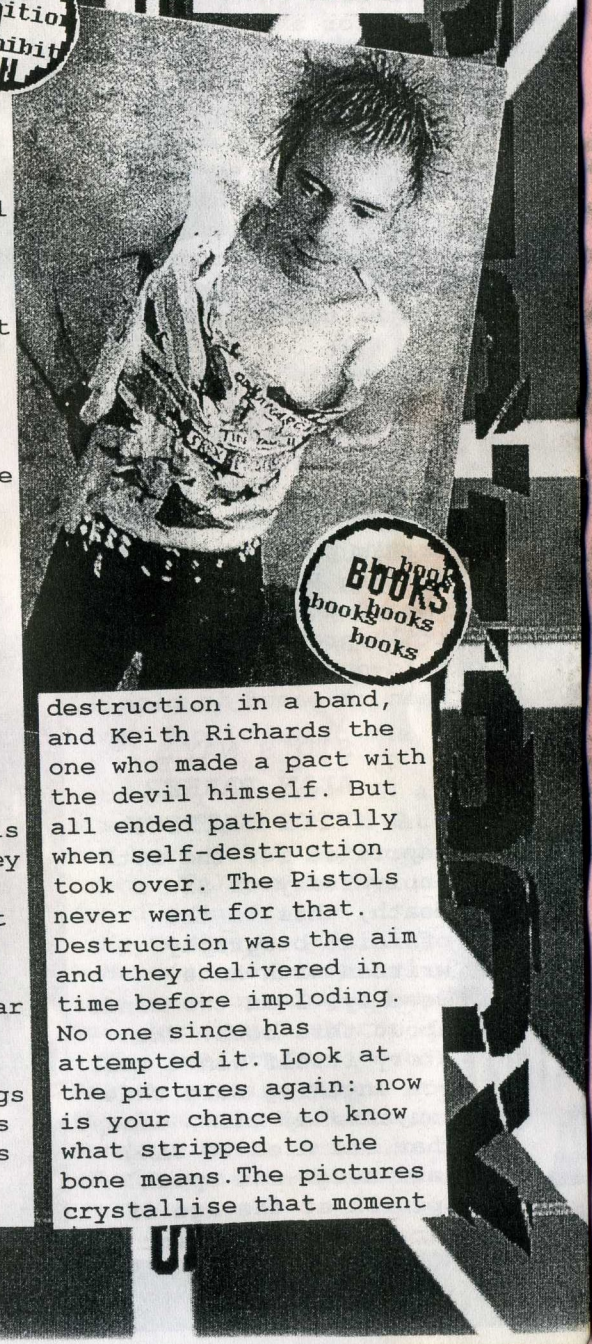
The Hangmen
- Tested On Animals

This little gem is the third CD by the excellent gore-a-billy psychotic trio, and it's the best yet. In fact I've haven't heard a Psycho band this good since I first picked up In Heaven by the Meteors or Demented Are Gos' Till Death Do Us Part. Punks don't be put off by the Psycho-billy tag: this will appeal right across the board. Starting off with The Hot As Hell Bopper, My Town, with lyrics like...."Out came the sun out came the rain out came the gun out came the brain, why's everybody always killing themselves in my town". There's slow hillbilly country style Psycho like hitch hiking to hell, the story of a hitch hiker being picked up by various fifties icons like Hank Williams Jane Mansfield, James Dean etc., on paper it sounds naff but add clever lyrics and a creepy back beat and it works, there's also slow bluesy psychotic numbers like Mad The Macabre. Humour shines through in all their heavy tongue in cheek gore tracks, but be warned this ain't for Sissie Manson fans, but it'll sure raise a chuckle from old Ed Gein, wherever the old psychopaths rotting. I have to mention the fact that unlike nameless new Psycho bands who barely give any attention to the billy side, The Hangmen can play rockabilly, Johnny the slap bass man slaps the fuck out of it, showing all the metal psycho clowns that you don't have to play at 100MPH to deliver extreme music. Slow and queasy does it every time. There's not a duff track on here. Highly recomended****

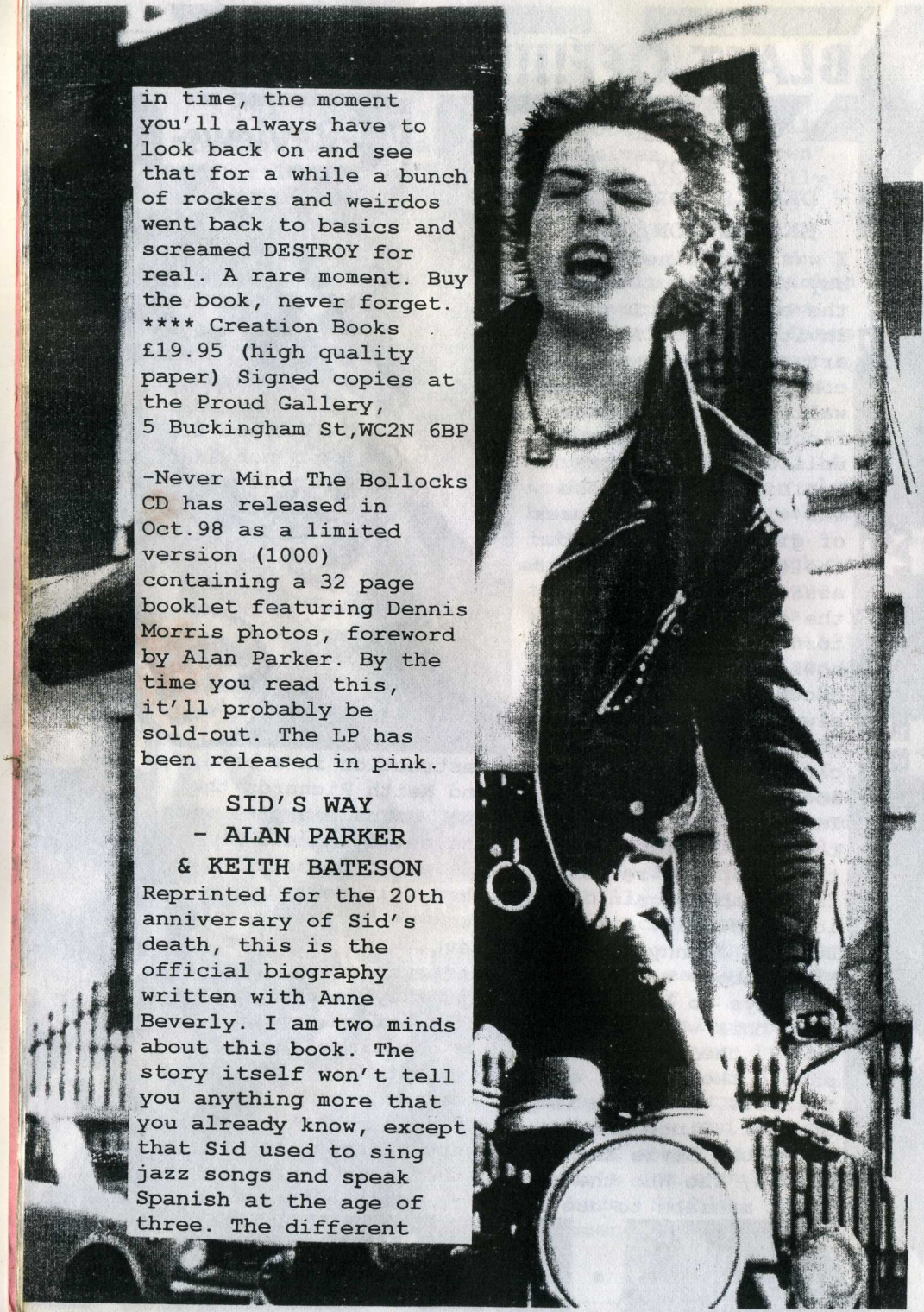
BLAST OFF!!!!!!!.....

-Reviews-

DESTROY
- DENNIS MORRIS EXHIBITION/BOOK



I was determined not to buy the book. I went to the exhibition I got an invitation for.A typical art gallery: I was completely alone, the walls were white, the floors were ecchoing.But unlike most photograph exhibitions, this one was vibrating, pictures of gigs taken one after the other, the fury, the assaults on the crowd, the demented eyes, the torn T-shirts, the howling. In all punk documentaries, you can always see the crowd wearing bad 70's clothes, too much hair, looking so outdated. That band on stage is the antithesis of all that crap (we're told is fashionable again). They looked MODERN, forever. Look at Johnny, look at Sid. Nobody would dare nowadays to hack their hair this way and appear on TV, the leather pants, the tight T-shirts, absolute kings of cool. Since the 50's we've had Elvis and his pelvis, The Who 'the first maniacs to use destruction in a band, and Keith Richards the one who made a pact with the devil himself. But all ended pathetically when self-destruction took over. The Pistols never went for that. Destruction was the aim and they delivered in time before imploding. No one since has attempted it. Look at the pictures again: now is your chance to know what stripped to the bone means.The pictures crystallise that moment



in time, the moment you'll always have to look back on and see that for a while a bunch of rockers and weirdos went back to basics and screamed DESTROY for real. A rare moment. Buy the book, never forget. **** Creation Books £19.95 (high quality paper) Signed copies at the Proud Gallery, 5 Buckingham St,WC2N 6BP

-Never Mind The Bollocks CD has released in Oct.98 as a limited version (1000) containing a 32 page booklet featuring Dennis Morris photos, foreword by Alan Parker. By the time you read this, it'll probably be sold-out. The LP has been released in pink.

SID'S WAY
- ALAN PARKER
& KEITH BATESON

Reprinted for the 20th anniversary of Sid's death, this is the official biography written with Anne Beverly. I am two minds about this book. The story itself won't tell you anything more that you already know, except that Sid used to sing jazz songs and speak Spanish at the age of three. The different theories regarding what happened the night of Nancy's death are also pretty interesting: it looks more and more unlikely that Sid killed her. Apart from that, I've noticed a few inconsistencies in the text, but that's for train spotters. However, as a picture book, the book is first rate (you discover that Sid could actually draw): staring in your face, the icon he's created is the essence of everything Rock 'n' Roll. People usually dismiss Sid as a moron (John Lydon's own words) and a junkie: too easy. The morons are on TOTP. They wear anoraks, dodgy hairdos and can't kick shit. Sid updated the rocker's look at a stroke. Less was more, a leather jacket, a ripped T-shirt, biker's boots and spikey hair to actually show that he was deranged and he knew it...D.U.M.B... The picture where he walks a Parisian boulevard with Nancy is too real, look at the people in the background staring at them. Feel the presence. The cover is terrific, Sid and Nancy handcuffed together with a yellow and pink background. Now look at what's on offer nowadays and try to identify the new icons. ***Omnibus Press £11.99

The original Ms Vivienne Westwood

ANGLOMANIA UPDATE

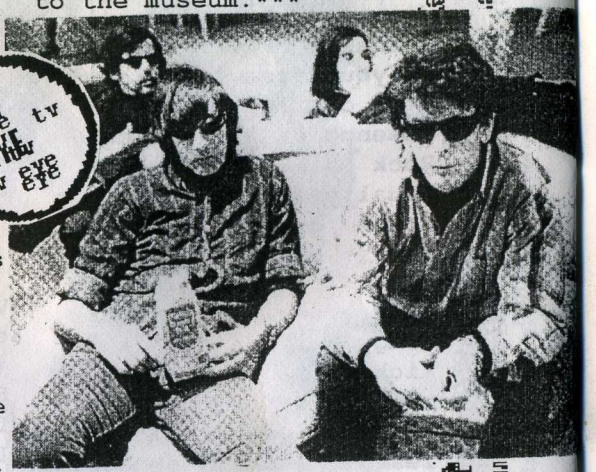
V. Westwood is reissuing original designs from 76 (T-shirts: two cowboys, Seditionnaries 77-80, Let it Rock, Too Fast To Live, Too Young To Die ...). The range is extremely limited and a simple T-shirt will set you back £45-50. (Usual bunch of Japanese at World's End:
- *We want two.*
- *Here's two,* shop assistant opening a huge box, handing T-shirts.
- *No, two, two:two each)*

Better getting yours at the Electric Ballroom on Sundays for a fraction of the price(a FI-VER!

and a huge choice), only if you don't mind the quality. Better still: make your own. Anyway, who wants to wear neo-antiques at that price!

- A tribute to Vivienne Westwood was broadcasted on ITV on 29.11.98. Featured some cool pix of her various R'n'R and Punk collections. The rest of the ceremony at the V&A was a monument of embarrassment. Mick Jagger, old wrinkly horse face, paying tribute, when in fact 1977 must have been the worst year in the Stones career with Keith looking like going to jail for a long time after the Toronto drug bust and Punk making the Stones their prime target of contempt: yah, yah, great Vivienne, thanks a bunch. Then blah-blahs from all the I-used-to-wear-bondage-trousers-brigade,B.George, Hucknall and Gedolf who since have all joined the aristocracy. I leave you with the old bag of fashion of the century with her wacky for the sake of it backward ideas in the wake of her vile smelling perfume. More about Anglomania and my personal opinion in #1.

- An Unfashionable Life, Vivienne Westwood new biography. A huge volume with some excellent pictures, but probably very expensive and not really worth reading about unless you see the point in her waste of space ideas about how to dress women in clothes which belong to the museum.***



John Cale - BBC2 /Rock 'n Roll Heart - Lou Reed - Ch.4

Two programmes over Xmas about the former Velvet Underground main members a bit of a overdose as some sections of interviews were repeated in both. These people must be sick of telling the same old stories over and over again.John Cale grew up speaking Welsh and training as a classical musician (see you don't have to listen to The Exploited to play Punk rock)."But at night I would listen to my radio and knew that exciting things were going on in New York.I already was a New Yorker back then." Not only he founded the VU, but went on to produce Nico, The Stooges, Patti Smith and later the Creatures. No, the word punk was never mentioned. At the moment he's writing a ballet based on the life of Nico.Going back to where he grew up in Wales, he was accompanied by Victor Bockris who, no doubt, is preparing a biography (after the recent Blondie's and P. Smith's bios). The Lou Reed programme was more conventional and avoided the 70's controversial details(speed addiction, Rachel, Iron Crosses). Fascinating to see how he managed to invent punk in the mid-60's and still be at the forefront when it re-emerged in the mid-70's, making the cover of the first issue of PUNK. By then, he's the inspiration behind the rocker's look, especially in France where two decades later he is decorated by the French government and made Chevalier Des Arts Et Des Lettres. Even if the French are not too good at R'n R, they always recognise a classic thing when they see one. His influence goes beyond music to partly inspire Vaclav Havel and his "Velvet Revolution" in the Czech Republic. An eternal icon, amazing what a pair of Ray-Ban can do for you.****

HELLO!

And now, for all you keen readers of Hello Magazine: both programmes showed 60's film footages of the Factory with Nico and a little blond boy, her son. The following day, ITV showed a period drama featuring Anthony Delon. Did you realise that those two boys are related and are in fact (half-)brothers? The father being Alain Delon, the French actor.

"When I first saw Joy Division on stage, I immediately thought this bloke is the sort to commit suicide. Obviously, I was just being sarcastic..."

Mauve

THE BBC ROCK FAMILY TREE
BANSHEES AND OTHER CREATURES/ MANCHESTER - BBC2

One of the rare times when we, the old punk rockers, feel vindicated. (Let's see in 20 years time who will be on that programme, and so on..). Great to see people talking frankly about each other. The Banshees' programme hurt especially when you think that McKay and Morris had to leave when they've just created the most original and striking sound with the Banshees. It makes me truly sick to think that more songs were written but never recorded for Join Hands. OK, Juju was a landmark, but the two first albums defined the Banshees sound never to be repeated. Whatever really happened to McKay after that? We learn he's in the fashion business. Open Up And Bleed can further reveal that he's got a clothes shop in Camden Lock right above the Dingwalls! Obviously, not only the programme never really talked about the real appeal of bands like the Banshees or Joy Division, they never even mentioned the word gothic (pre-JUJU) or the fascination these bands had for the decadence of Berlin in the 30's nor the horrors of living in an industrial environment. The claustrophobia and the darkness of the music and lyrics were truly remarkable because they were a first. No one had ever made music on these themes ever before. This is why they appeal to us who had to put up with living in dehumanised shit holes while listening to 70's bands singing about folky legends and other crappy fantasies. Apart from Marco Pironi, now a fat baby in a shell suit, they all looked remarkably well and still pretty heinous. The only downturn of the programmes came with Manchester and the Hacienda/Happy Mondays episode. Arseholes or what!

2ND FLOOR - THE CREATURES

Excellent second single from the Creatures (though even better live). The Creatures continue with stompy, edgy sounds. Glam Rock-flavoured chorus. Play it Loud. Entered the Top 20 in the UK's Indy Chart.**** If you can't get it, contact Sioux Records, PO Box 23137, London SE1 3ZW.

The Creatures Web site is up and running and well worth visiting with Siouxsie herself writing and a great design: www.thecreatures.com

- We'd like to recommend the following site for constantly updating news about Sioux & Co. Also features our very own pictures from #2 from the Joe Whiley Show! http://siouxsie.simplenet.com/

- Siouxsie and Budgie were briefly interviewed for Rn'R Babylon on Ch4. Sioux:-"Can you imagine Christine McVie (Fleetwood Mac) taking her coke up the rear end?" Budgie(jumping):-"You can't say that on TV!!!" And coming up with ridiculous Heavy Metal band names.

- Following the release of their LP, The Creatures are on tour this year. The tour kicks off on 16th Feb. in Dublin.

KURT AND COURTNEY - BBC2

They used to check into hotels under the name of Sid and Nancy. A story on the effect of bad parenting. Courtney's dad appears as a stinking heap of monstrosity, selfishness and vindictiveness. But that's when you stop feeling sorry for her. Bad hair day, slapped-on lipstick, problem skin

and the worse bunch of pathetic low lives and smack heads we've ever seen in a programme of that genre. The screwed-up conspiracy theory disappears up its arse while Courtney demonstrates how to attend an Oscar ceremony and lose every bit of credibility she's ever had, despite the fact she utters the words Punk Rock every time she can. The best bit comes when Nick Broomfield the director asks at a Freedom of Speech ceremony why Courtney is a speaker when she threatens and beats up journalists.That doesn't go down too well and he gets thrown out! By then, you understand why Kurt was never murdered and committed suicide. The most pathetic and worse rock documentary I've ever seen.**

ROCK 'N ROLL BABYLON - CH.4

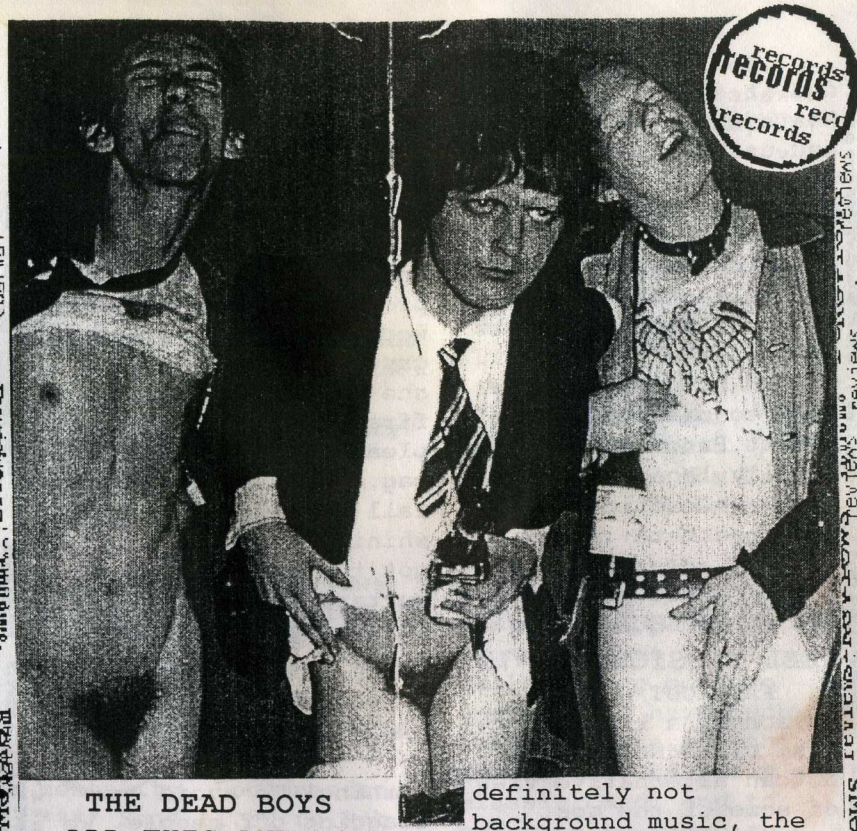
Hilarious and tragic at the same time "The public wants you dead on the cross by the age of 33"- Bono. Of course he's right, see B.Y.'s letter. Still, as long as I'm entertained...We learnt about Iggy's and Johnny Thunders' enormous willies, saw John Lydon out of his head on XXX, J.J.- Nice'n Sleazy - Burnel remembering his days sharing a squat with half a dozen strip-teasers. All pretty classic stuff. Then we learn that Marc Almond is part of The Church of Satan and we witness a gig where the frontman G.G. Allin, a sociopath in the truest sense of the word, performs entirely naked, exhibiting the smallest knob in the history of R'nR, craps on stage, rolls in it and engages in fist fights with his audience. He kills himself later. Please, just give me ordinary Sex Drugs and Rock'n Roll.****

films

LAST OUTLAW

A pal of mine in Leeds went to the première of the film which is about Johnny Thunders and Dee Dee Ramone..apparently there's heaps of killer JT live stuff..but my pal says that the film is ruined by Dee Dee's constant whinging about how nasty Johnny was to him..poor soul huh!... Junkies..dontcha just lurve em!

Brian Young



records

THE DEAD BOYS - ALL THIS AND MORE

Bomp Records

2CDs of rare and previously unheard live recordings 77/78, sonically remastered! With booklet and excellent pic., the 35 tracks of these CDs will leave you in no doubt that The Dead Boys were playing their tunes with the professionalism of serial killers armed with a chainsaw. Search and Destroy indeed (covered twice here). Excellent sound, you're almost there and definitely not background music, the energy and intensity of those recordings will grab you by the scruff of the neck if you let your attention wander for a second. Vintage '77 New York sound.****

THE GERMS - GERMICIDE

Bomp Records

The Germs were a legendary L.A. punk band featuring the future Nirvana's guitarist. Recorded live at the Whisky in June 77, it is their first ever performance

and it shows. Amateurish, very basic and uneven, with not many peaks, this CD is a bit of a waste of time and will please only the die-hard fans and collectors of original punk. Shame as a song like "Forming" was to be covered by Hole to maximum effect.Produced by the equally legendary Kim Fowley("Chaotic mess"), nice booklet + pic.***

UK SUBS
PEEL SESSIONS 78-79

FALL OUT/JUNGLE

15 songs, a kind of Best Of - "Not demos, but an alternative view of some of the most enduring UK Subs songs from the early years", Nicky Garratt. If you don't listen to the Subs any more because you're thinking cliché punk, think again because all I can hear here are great tunes and a band who encapsulated punk at its most popular. Yes the Subs used to fill the Rainbow and thousands had their name at the back of their leather jackets. Find out why.****

HOLE
- CELEBRITY SKIN

Just before the start of the Simpsons one Sunday afternoon I caught the end of a kids pop programme where they were interviewing Lady gruesome herself where she called herself the first lady of punk, please pass the sick bag. The rise and the fall of Hole. When that whining voice finally got too much and the guitars stopped thrashing. A load of crap.*

Warning! To avoid slagging off people, we think that writing a fanzine is hard enough, we only review fanzines we like. There's tons of zines around, but we hate most of them!! (Frankly depressing they are!). So here's our recommendations...

THE FILTH
AND THE FURY #7

Pistols and related zine.Always an excellent read. Features loads of news and reviews worth reading about as films, books etc. about the Pistols are being made and released all the time. Includes an interview with Don Letts and Dennis Morris. Well worth getting.**** Send £2.00/IRC + SAE to The Filth And The Fury c/o Scott Murphy,24 Muirside St,Baillieston, Glasgow G69 7EL.
E-m: thefilthandthefury@yahoo.com

SPIKEY SPUD #7

Punk zine. Great as ever. Loads of reviews and exclusive stories (Punk in the 90's, The Mud Club). UK Subs, The Damned, Creatures live, GenX. Clear layout. Also avoids the cliquey mentality. Recommended. **** Send £1.50 to Rob Stranger, 113 Erskine Rd, Sutton, Surrey, SM1 3BJ

CONTROL!

The UK's Premier street punk rag! as it says on the cover. If Stu the editor thinks we're 77 retro, then we think he's definitely 1980 retro and that's much fucking worse. Street punk is a label of the sort of music I was totally into when it first started. Most of it was shit then and it's still shit now, fun then, pathetic now! What's the point of bands like ANWL (answer on a post it)? That said, Control! is a very interesting read, real pro, but be warned the picture quality is terrible and features interviews with numerous "famous" bands:
#1: Cockney Rejects, The Last Resort
#2: GBH, Snap-Her, Chron Gen, The Business, ANWL, Slaughter and the Dogs
#3: UK Subs,OneWaySystem
Easter 98: Road Rage, Newton Neurotics
Fascinating read: whatever happened to all those moronic bands, well nothing because they didn't have much talent to start with (minus UK SUBS who's a classic band) and to carry on to champion that sort of bands is a complete waste of time, give punks a bad name and isolate the movement. I recommend you read the Cockney Rejects interview which says it all, and to get it just to see their picture now (too sad for words). I leave you with this quote from the Slaughter and the Dogs interview: "Strictly speaking , I'm not even sure if The Pistols were Punk - or The Clash. Punk came from bands like The Exploited and GBH...". Frightening! Control!

won't be published on paper any more but on the Internet from January 99: write Subscribe in the subject line to: http:// www.kontrol.demon.co.uk The issues featured here are still available at £1.00 each + SAE**** Control! c/o Box 999, 26a Hooks Hall Drive, Dagenham, Essex AM10 7BL stu@kontrol.demon.co.uk

KONTROL! #14

Stop press
We've just read the latest Kontrol! kindly sent to us by Stu, Punk's answer to Chairman Mao. Being a street Punk, Stu's a fearless fighter of capitalism. So who's the tireless fighter of the exploiters attacking this time? Is it the bankers who make funny money on their computer screens and charge us interest on it? Or maybe it's the multinationals who have destroyed communities world wide in their search for profit? No, shock horror Stu attacks bands for charging up to a fiver for their gigs. Come on mate, how else is Charlie Harper supposed to supplement his pension. Also, in the thoughts of Chairman Stu, Camden's a posh area. Something which never crosses my mind, as we stroll hand in hand down the high street, trying not to stumble over the drunks, junkies, and assorted low life. Stu has a passion for the worse period in Punk and next e-mail issue we're promised the treat of an interview with Sham 69. I wonder if he can coax anything out of Pursey's few remaining brain cells. All in all, pathetic and depressing.

HBM

Here Be Monsters #16

A4 very good "Street Punk" (here we go again) 'zine with HBM designed like the IBM logo, featuring amongst other new bands, a long interview with Rancid. Lots of hilarious reviews, views and opinions. Well written by friendly and humorous people.****
£2.50 including a free 7" by Superelectric. Contact Clive Roberts, 36 Folly Fields, Weathampstead, Hertfordshire AL4 8HL

LETTER PAGE

Hello Guys,
I bought your fanzine from Helter Skelter and honestly this has got to be just about the best fanzine I've bought! Being one hell of a weird old bugger, 'just happen to love old punk,old goth stuff and love shopping at unusual shops & a bit into the skinhead scene. So imagine my sheer delight - Sex Pistols on one page, Stranglers article on another, Creatures gig review on another and a brilliant well researched article about skinheads in telly adverts(nice one that one!)and a great bit on Kensington Market. It was like everytime I turned a page - there was something I was well into - BRILLIANT STUFF![...]
Yours faithfully, Gel

Dear Cathy,[..] I especially like the 'hidden history' bits,eg.Strange Little Girl video. A couple of friends were in that - I'm still in touch with one of them; she has a toddler. Enjoyed the D.Morris exhibition. Didn't John and Sid look fresh-faced then? The woman at the desk said they were averaging a healthy 200 or so visitors daily. Also enjoyed Rock Family Tree. Tony Wilson made an astute comment about Joy Division: "They were on stage because they had something to get out.. express", rather than just for fame/cash.Rare quality in performers today[...]
Regards, Les

Dear Cathy/Dave,
Cheers for sending me both issues of your zine. They are both great.I especially liked the Creatures Live reviews. I'd have loved to see them live myself. I also agreed totally with the Stranglers feature in issue 2. Their first 4 LP's are stunning. I still remember hearing Grip for the first time in 1977 and I've been hooked on them ever since. I must admit I've bought all 4 LP's since Hugh left but I've not really enjoyed them especially their most recent one Coup De Grâce which is the worst LP I've heard from them. They don't even tour Scotland now. There was not one Scottish date on their Nov. 98 tour.[...]Thanks again. Take care. David

Dear Cathy and Dave,
Enjoyed #1. I particularly liked the situationist piece and the Stiv Bators anecdote was hilarious [...]It'd also be nice to get unpublished info on vintage punk years re-CBGB /Dolls/Stooges scenes & Euro in general. You might know people/readers who can "spill the beans". That's always fun!
Regards, Tony

Ed. That's exactly what we're all about! See Fan Club and how you can contribute. Many thanks for all your letters.

Blast Pop 98

blast power-balad Dion
wailing on and fucking on
blast All Saints anti-Slits
wishy-washy, wan

blast duff Puff Daddy
imagination: zilch
ransacking pop's history
for whatever he can filch

blast the Lighthouse Family
droning "we could be lifted"
but not by this elevator
musak so insipid

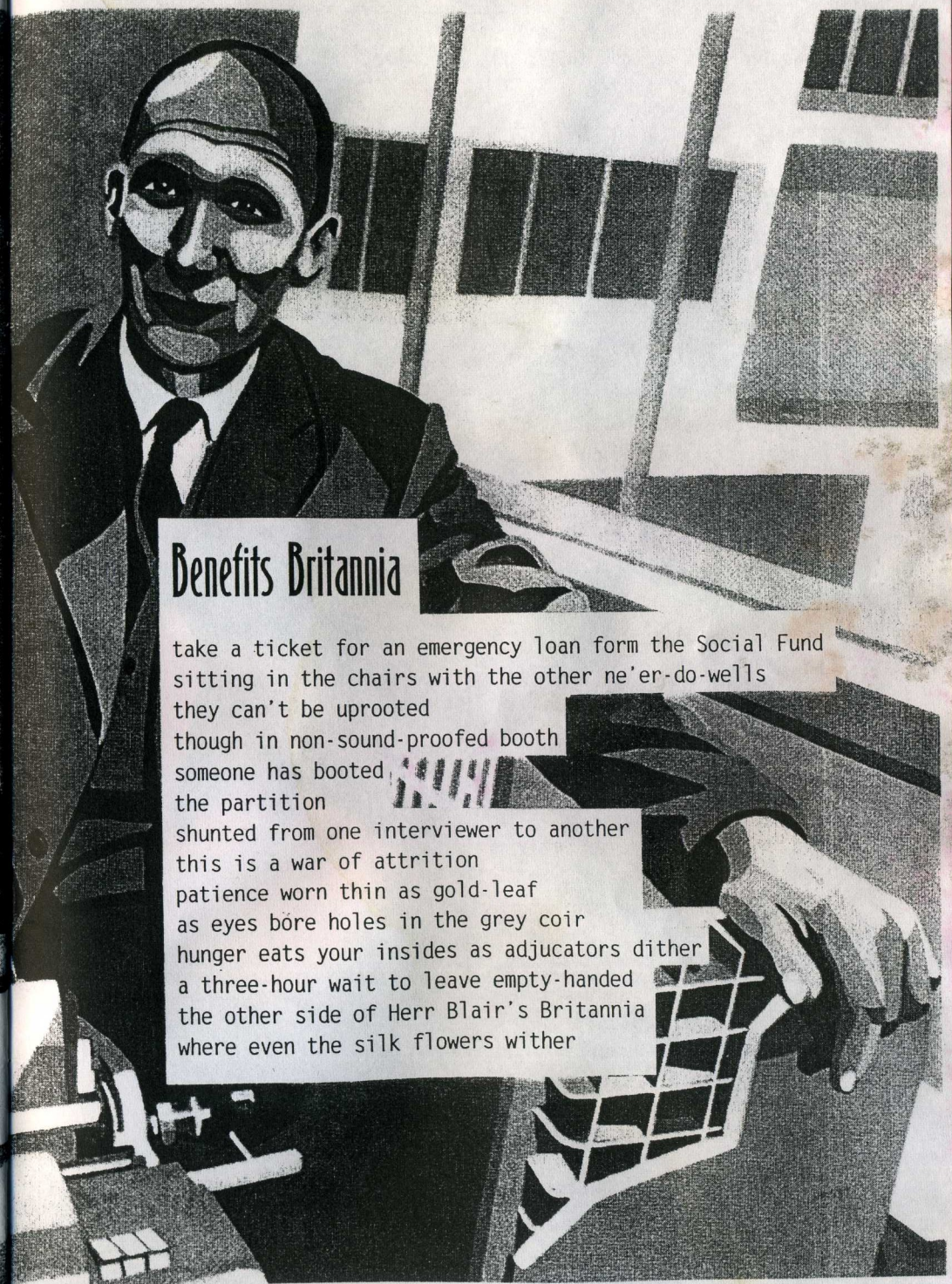
blast the boyband hundreds
blast their floppy hair
blast disco revival revivalists
it's better to lack flares

blast corporate "indie" whingers
and crappy handbag camp
a plague on your plagiarisms
remixes and revamps

blast the lack of adventure
in conformists identikit
blast the lack of humour
style, rebellion, passion, wit

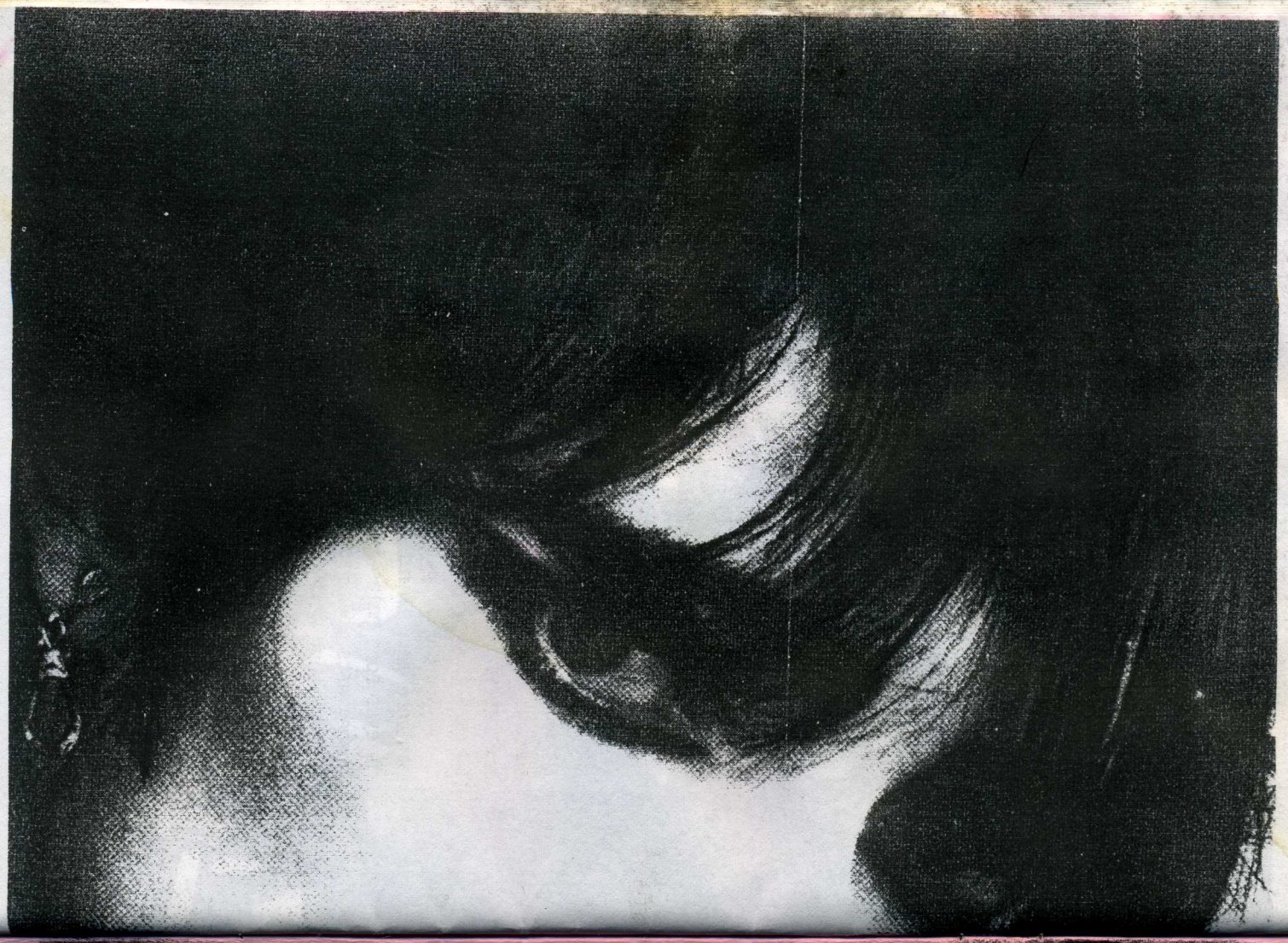
Poems by Les Swain 1998

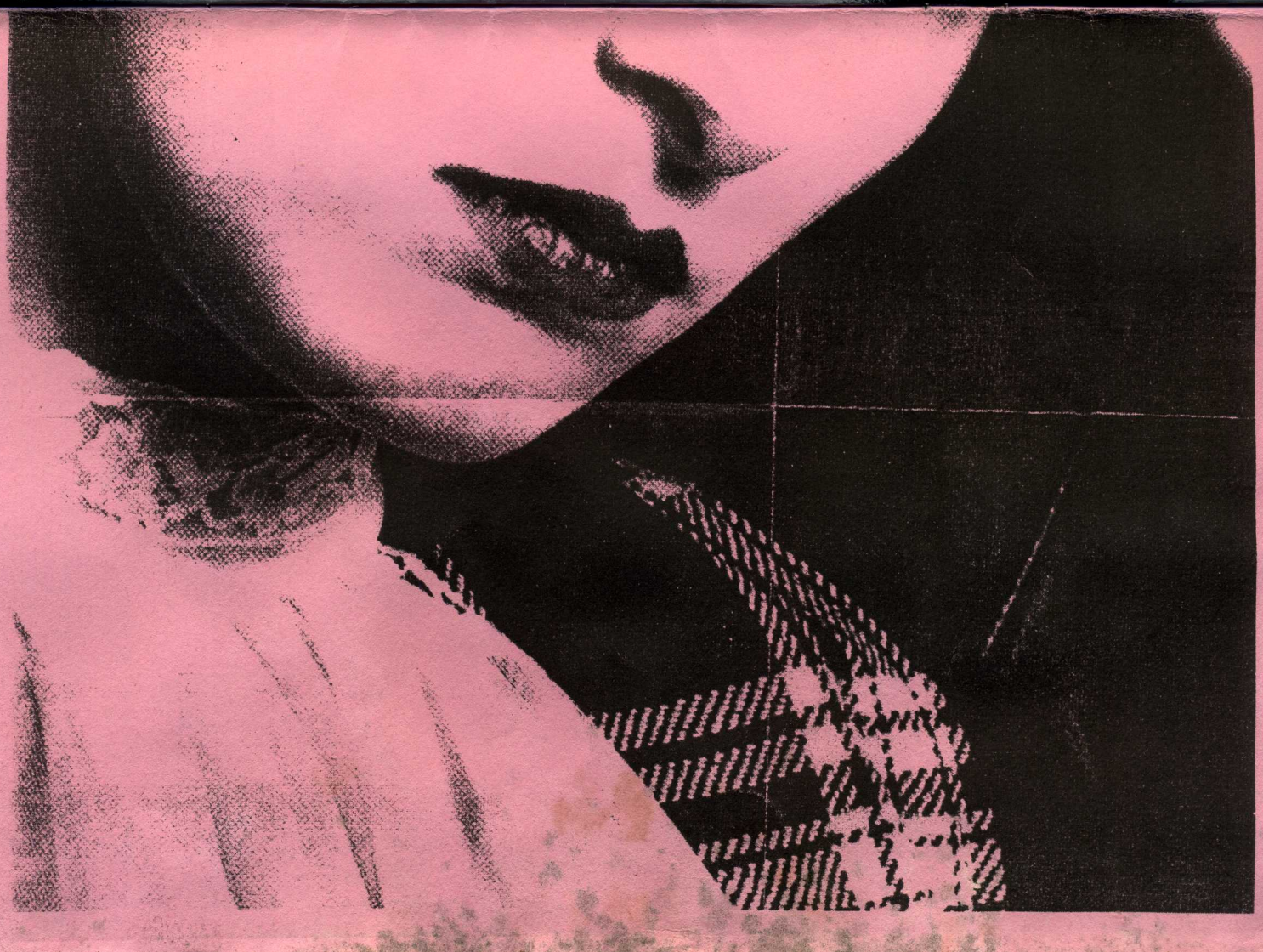
Illustration by Kiki Picasso
"The Protector of
Employment" 1980



Benefits Britannia

take a ticket for an emergency loan form the Social Fund
sitting in the chairs with the other ne'er-do-wells
they can't be uprooted
though in non-sound-proofed booth
someone has booted
the partition
shunted from one interviewer to another
this is a war of attrition
patience worn thin as gold-leaf
as eyes bore holes in the grey coir
hunger eats your insides as adjucators dither
a three-hour wait to leave empty-handed
the other side of Herr Blair's Britannia
where even the silk flowers wither





M O N U M E N T A L